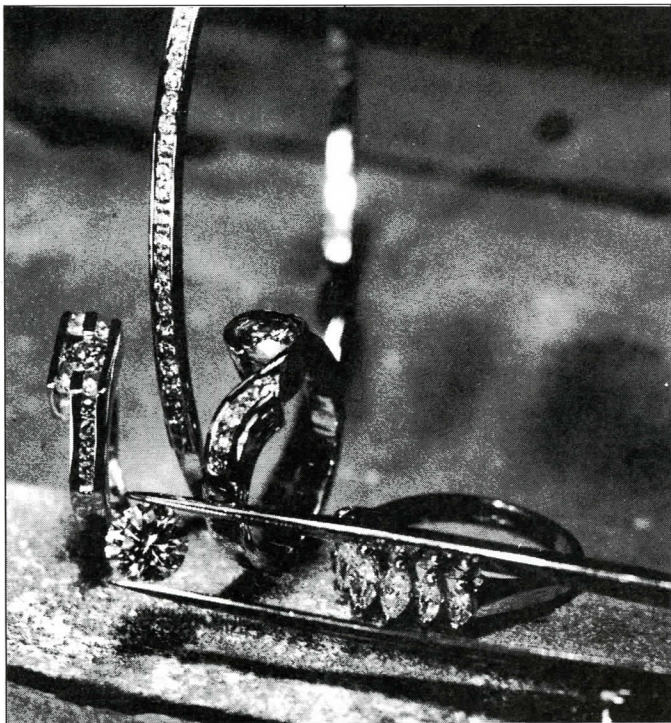


# DON GIOVANNI



The University of Michigan  
School of Music  
1990-91 Season



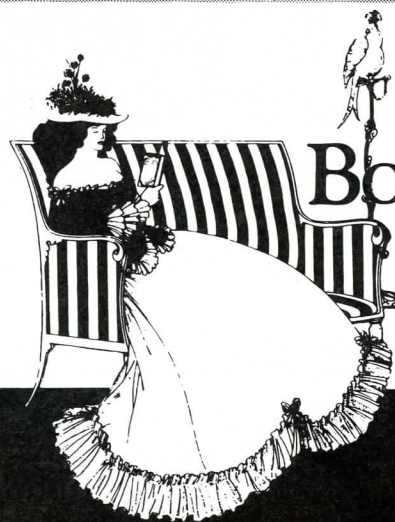


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# DON GIOVANNI

*Tragi-comedy in two acts*

*Music by Wolfgang Amadeus Mozart*

*Text by Lorenzo da Ponte*

First performed at the National Theatre, Prague, October 29, 1787.

Presented by the School of Music Opera Theatre, Mendelssohn Theatre, March 27-30, 1991.

Musical Director  
*Martin Katz*

Director  
*Travis Preston*

Scenic Designer  
*Chris Barreca*

Costume Designer  
*Dawn Meyer*

Lighting Designer  
*Gary Decker*

Wig and Make-up Designer  
*Guy Beck*

Fight Choreographer  
*Erik Fredricksen*

Assistant Conductor  
*Cindy Egolf-Sham Rao \**

Chorus Master  
*Paul Rardin*

Diction Coach  
*Glenn Parker*

Stage Manager  
*Kristin Fontichiaro*

Musical Preparation  
*Debra Davis, Steve Gathman, Shannon Hiebert, Marie-France Lefebvre*

Minuet Staged by  
*Tim Millett*

**— There will be one intermission. —**

*\*Ms. Rao conducts the Friday performance.*

Supertitles for this production of *Don Giovanni* are owned by Opera Pacific. Supertitles translation by Joseph De Rugeris; edited by Kurt Howard.

The School of Music acknowledges the generosity of McKinley Associates, Inc.,  
whose support has helped make this production possible.

Unauthorized use of cameras or recording devices in this theatre is strictly forbidden.  
For everyone's benefit, latecomers will be seated at a suitable break or scene change.

Children must have a ticket and be at least three years old to attend.  
Children unable to sit quietly through a performance may be asked to leave.



# The Cast

(in order of appearance)

	Wednesday/Friday	Thursday/Saturday
<b>Leporello</b>	Jean-Ronald LaFond	Kyle Marrero
<b>Donna Anna</b>	Darlene Bennett Johnson	Norma Caiazza
<b>Don Giovanni</b>	Scott Jussila	Timothy Jones
<b>Commendatore</b>	Kyle Hancock	Kyle Hancock
<b>Don Ottavio</b>	Todd Graber	Robert Bracey
<b>Donna Elvira</b>	Sara MacBride	Julie Wright
<b>Zerlina</b>	Christina Clark	Gina Lottinger
<b>Masetto</b>	Marcello Rossi	Marcello Rossi

**CHORUS:** Troy Allen, Monty Carter, James Cooper, Christina Hornbach, Lynette Knapp, Andrea Markowicz, Arthur Perry, Virginia Porter, Jean Reed, Leslie Smith, Micheal Smith, Marc Tassin

## Synopsis

### Act I

Leporello is keeping watch as Don Giovanni attempts to seduce Donna Anna. When confronted by the Commendatore, her father, Don Giovanni reluctantly duels and slays the older man. Don Ottavio, who is Donna Anna's betrothed, tries to comfort her and swears to avenge her father's death. Having escaped, Giovanni and Leporello coincidentally meet Donna Elvira, one of Giovanni's abandoned conquests who is seeking her own revenge. Don Giovanni quietly slips away as Leporello lists his master's conquests for Donna Elvira. In the countryside near Giovanni's palace, he and Leporello come upon a wedding party. Giovanni attempts to seduce the bride, Zerlina, but she is rescued by Elvira. Meanwhile, Donna Anna and Don Ottavio arrive to ask Don Giovanni's help in finding the Commendatore's murderer. As Giovanni leaves, Donna Anna recognizes the voice of her seducer and her father's murderer. Don Giovanni gives a party for the peasants, at which Elvira, Anna, and Ottavio arrive masked. His attempt to seduce Zerlina is foiled again. The crowd turns on him, and Elvira, Anna, and Ottavio accuse him of murder, but Giovanni again escapes, accusing Leporello in his stead.

### ACT II

In order to seduce Elvira's maid, Giovanni switches clothes with Leporello. Elvira, mistaking Leporello for Giovanni, forgives him and goes off with him. Masetto and the peasants arrive in search of Giovanni, who, as Leporello, sends them off in different directions, and then beats Masetto. Zerlina arrives to comfort the wounded groom. Leporello's disguise is discovered by Anna, Ottavio, Elvira, and Zerlina, and they berate the servant. Ottavio repudiates love and vengeance. Elvira has had a vision of Giovanni burning in hell and rushes to save him. Giovanni and Leporello meet in a churchyard, where the statue of the slain Commendatore speaks. Giovanni orders Leporello to invite the statue to supper. As Giovanni dines, Elvira arrives and begs him to repent. Her efforts fail, and as she leaves, the statue appears. He enters and orders Giovanni to repent. He refuses, and is damned. In the epilogue, all the others appear and listen to Leporello's tale of Giovanni's end. Each person speaks of future plans, and we are exhorted to learn our lesson from Giovanni's fate.

## THE UNIVERSITY PHILHARMONIC ORCHESTRA

Gustav Meier, Musical Director  
Donald Schleicher, Associate Director

**Violin I:** Alfonso Lopez\*\*, Jane Slager,  
Leslie Capozzoli, Kayo Hasegawa,  
Richard Loheyde

**Violin II:** Holly Keinath\*,  
Trisha Beaumont, Jane Louie,  
Jerry James

**Viola:** Mark Ottesen\*,  
Michelle Moffett, Jerome Wilczynski

**Cello:** Andrew Ruben\*,  
Rachel Francisco

**Bass:** Scott Hamed

**Flute:** Kathrine Krueger, Beth O'Reilly

**Oboe:** Eileen Burke, Aaron Cohen

**Clarinet:** George Stoffan, Karl Pasch

**Bassoon:** Maria Siewert, Dan Stone

**Horn:** Andrew Robbins, Ariel Guzmán

**Trumpet:** John Marchiando,  
Christopher Hart

**Trombone:** Jeanie Lee, Micheal Smith

**Bass Trombone:** Ralph Mandarano

**Timpani:** Peter Wilson

**Mandolin:** Clint Bajakian

**General Manager:** David Aderente

**Personnel Manager:** Susan Beck

**Librarian:** Scott Hamed

**Equipment:** Ariel Guzmán,  
Scott Hamed, Jason Smigell

\*Principal

\*\*Concertmaster



# About the Cast

**Robert Bracey** (*Don Ottavio*) vocal performance — doctoral student — Ann Arbor, MI

**Norma Caiazza** (*Donna Anna*) vocal performance — doctoral student — Rochester, NY

**Christina Clark** (*Zerlina*) vocal performance — senior — Toledo, OH

**Todd Graber** (*Don Ottavio*) vocal performance — doctoral student — Bradner, OH

**Kyle Hancock** (*Commendatore*) vocal performance — doctoral student — Cleveland, OH

**Darlene Bennett Johnson** (*Donna Anna*) vocal performance — master's student — Marshall, MI

**Timothy Jones** (*Don Giovanni*) vocal performance — doctoral student — Shreveport, LA

**Scott Jussila** (*Don Giovanni*) vocal performance — master's student — Bridgeport, MI

**Jean-Ronald LaFond** (*Leporello*) vocal performance — doctoral student — Port-au-Prince, Haiti

**Gina Lottinger** (*Zerlina*) vocal performance — specialist in music — Houma, LA

**Sara MacBride** (*Donna Elvira*) vocal performance — senior — Ann Arbor, MI

**Kyle Marrero** (*Leporello*) vocal performance — doctoral student — Albuquerque, NM

**Marcello Rossi** (*Masetto*) vocal performance — junior — East Detroit, MI

**Julie Wright** (*Donna Elvira*) vocal performance — doctoral student — Lincolnton, NC

# About the Artists

**Wolfgang Amadeus Mozart** (*Composer*) Hailed as the “miracle which God let be born in Salzburg,” Mozart began his career as a child prodigy; his earliest known composition was written when he was five, and he began performing publicly a short time later. He spent much of his childhood travelling across Europe with his father and performing. These early travels are credited with exposing Mozart to diverse musical traditions and influencing his mature works. His lesser known operas include his first opera, *La finta semplice*, an unextraordinary opera buffa. In *Lucio Silla* (1772) and *La finta giardiniera* (1775) Mozart's true genius began to emerge. His first operatic masterpiece, *Idomeneo*, was commissioned for Munich in 1780, and was followed by *Die Entführung aus dem Serail* and his three collaborations with da Ponte, *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. *La clemenza di Tito* was composed for the coronation of Leopold II as King of Bohemia in 1791. Legend has it that he began working on the opera in his coach on the way to Prague and completed it in eighteen days. Despite a bout of illness in Prague, he completed the opera on September 5th and conducted the premiere the following evening. Later that same month, *Die Zauberflöte* premiered in Vienna. Mozart died a few months later, in December 1791.

**Lorenzo da Ponte** (*Librettist*) The son of a Jewish tanner and leather dealer, Lorenzo da Ponte and his family converted to Catholicism in 1763 so that his father could remarry. Da Ponte entered the seminary and was ordained as a priest. After leaving the seminary, he went to Venice, where his romantic adventures eventually led to a fifteen-year banishment on charges of adultery. Moving on to Vienna, his association with Salieri led to a meeting with Emperor Joseph II, who appointed him librettist to the newly-founded Italian theatre. Da Ponte's genius as a librettist was in adapting the works of other writers for the opera. His great collaborations with Mozart were *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. All three are recognized as masterpieces. In 1791, da Ponte was banished from Vienna and went to London, where he became the Poet to the Italian Opera. Due to financial troubles, da Ponte fled England in 1805 and settled in America. At the end of his life, he was a professor of Italian at Columbia University, where a statue of him now stands on campus. Da Ponte attempted unsuccessfully to develop an Italian opera in New York. His greatest triumph in America came in 1825 when *Don Giovanni* was performed in New York. Da Ponte died at the age of ninety in 1838.



# UNIVERSITY OF MICHIGAN FRIENDS OF Opera

This year marks the seventeenth anniversary of the University of Michigan Friends of Opera, a group dedicated to providing support and encouragement to the opera program at the University of Michigan School of Music. The organization's primary function is to finance annual scholarships for voice majors at Michigan. This year, soprano Gina Lottinger is the recipient of a \$3,000 tuition scholarship.

Since its founding, Friends of Opera has sponsored numerous events, including an annual opera trip and special receptions for opera cast members and friends. The group also provides refreshments during the final week of opera rehearsals and performances for opera cast members. An annual scholarship winner's recital is held at Kerrytown Concert House each fall.

New members are always welcomed. Annual membership (tax deductible) entitles Friends to preferential seating, advance notice about dates and productions, admission to rehearsals, bus trips to opera performances, and invitations to special receptions.

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# About the Artists, cont.

## Chris Barreca (*Scenic Designer*)

- Instructor in design, Barnard College-Columbia University
- Scenic designer, *Our Country's Good*, Hartford Stage Company (will open on Broadway this spring)
- Scenic designer, *Falstaff*, School of Music Opera Theatre
- Scenic designer, *Man and Superman*, Berkeley Rep (Dramalogue Award)

## Gary Decker (*Lighting Designer*)

- Assistant Professor, Department of Theatre and Drama
- Scenic designer, *A Midsummer Night's Dream*, *Present Laughter*, University Players
- Scenery and lighting designer for more than 50 professional theatre productions
- Industrial designer, Florist Transworld Delivery, Little Caesar's, Broadcast Designers Association, AT&T, Domino's Pizza, Pontiac Motor Division, and Lincoln Mercury

## Martin Katz (*Conductor*)

- Professor, Chair of Accompanying and Chamber Music
- Pianist for internationally celebrated singers in concert on five continents
- World premiere of William Bolcom's newest song cycle, March 26, 1991, Carnegie Hall
- Emerged alive from last year's *Don Pasquale* and, oddly enough, is glad to be doing this again

## Dawn Meyer (*Costume Designer*)

- MFA candidate in costume design, Department of Theatre and Drama
- Costume designer, *La Serva Padrona* (Ann Arbor Museum of Art), *Joe Turner's Come and Gone* (Department of Theatre and Drama), *Onward, Onward, Onward* and *The Breadshop* (Residential College)
- Costume assistant, *iDe Donde?*, Public Theatre Festival Latino (New York) and Cincinnati Playhouse in the Park

## Travis Preston (*Director*)

- Director, *Falstaff*, *Don Pasquale*, *The Last American in Paris*, University of Michigan
- Director, Yale Repertory Theater, Center Stage, American Repertory Theater, Mark Taper Forum, State Theater of Denmark, Bristol New Vic, Contemporary Theatre of Poland
- Director, *Astonished*, (film)
- Producer, *Revolution* (film)

## Cindy Egolf-Sham Rao (*Assistant Conductor*)

- Doctoral student in Orchestral Conducting, School of Music
- Conductor, University of Michigan Campus Orchestra
- Assistant Conductor, University Musical Society Festival Chorus, 1990
- Conductor, Whitman College Orchestra and Walla Walla Symphony, Washington

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Technical Director (Frieze): Gary Decker  
Production Stage Manager: Brett Finley  
House Manager: Ralph Beebe  
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Carpenter: Don Watkins  
Master Electrician: Henry Reynolds  
Scenic Artist: Tom Blevins  
Scenic Painter: Katherine Isham  
Costume Shop Manager (Power): Julie Edeburn  
Costume Shop Manager (Frieze): John Gutoskey  
Cutter/Draper: Mark A. Goff  
Costume Technicians: Vickie L. Sadler,  
Sue Hamilton  
Sound Engineer: Roger Arnett  
Sound Technician: Richard Strong  
House Technicians: Ron Cypert, Jim Haven,  
Barry LaRue  
Office Assistants: Elizabeth Richmond, Assie Rassa

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Assistant to the Director: Eric Gibson  
Assistant Costume Designer: Karyl Newman  
Assistant Lighting Designer: Matt Shibla  
Wig and Make-up Assistant: Dovid Adler  
Assistant Stage Manager: Kennera Mullin  
Costumes: Matti Allison, Ruth Dostie, Iris Fuchs,  
Ann Kessler, Kelly Krauskoff, Carol Lehman,  
Jennifer Nuvmann, Jessica Pazdernik, \* Paul Philips,  
Michelle Putnam, Elizabeth Richmond, Ginnie Sower,  
Michelle Sturdevant, Johanna Thum  
Lighting/Sound: Shannon Bigler, William Friedman,  
David Grayson, Alan McCandless, Sandra Meyers,  
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Julie Strand  
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Props: Holly McNolty, Julie Strand,  
Cathrin Wiegandt \*  
Sets: Karin Block (Head), Robert Gamble \*  
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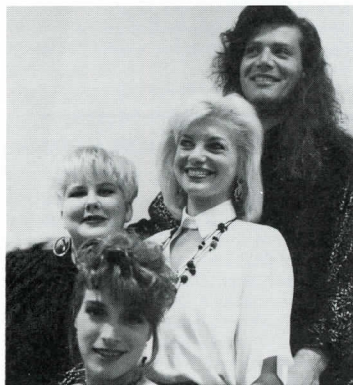
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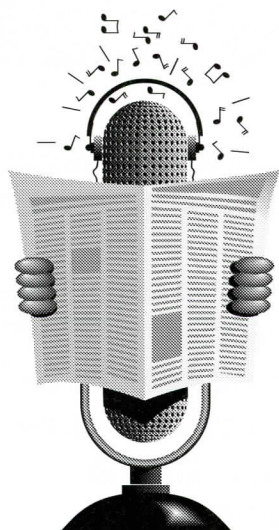
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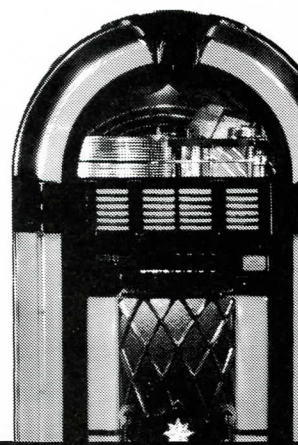
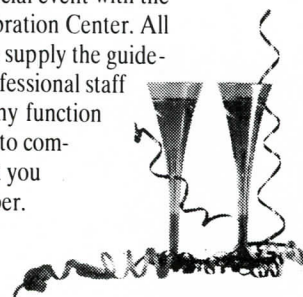
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## We do Celebrations!



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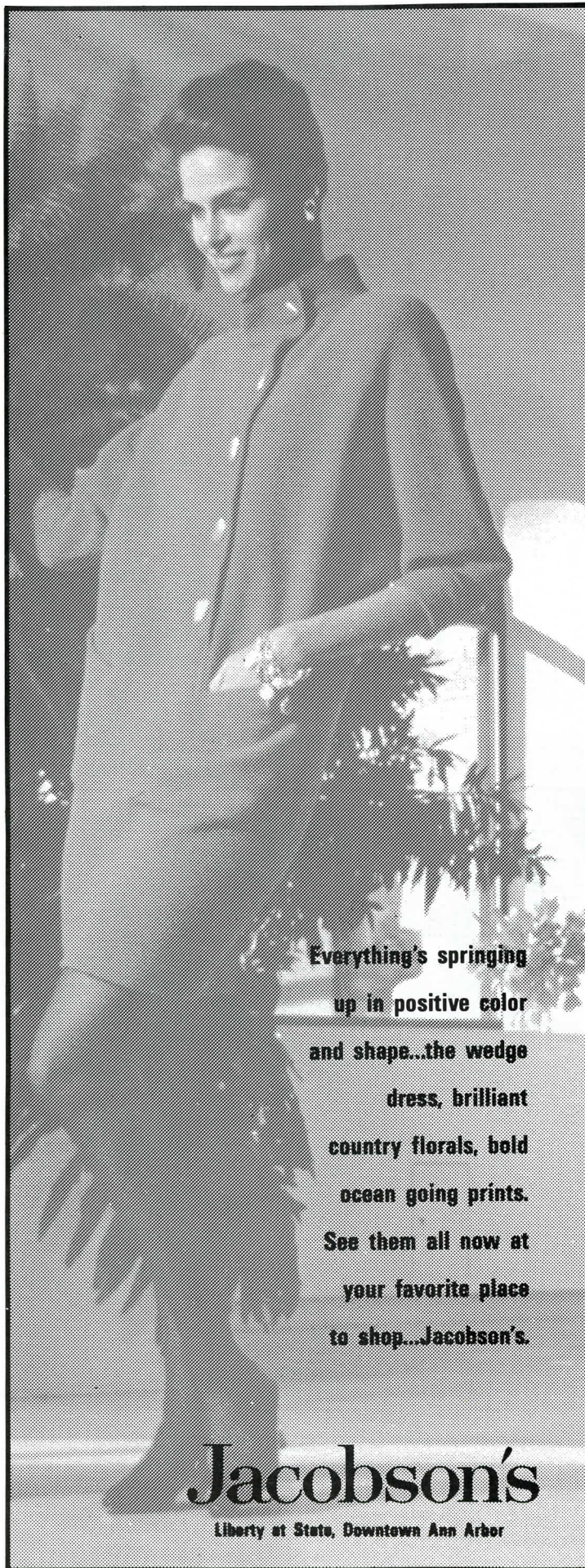


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**per•form•ance** (pər-fôr-məns) *n.*

1. The act or style of performing a work or role before an audience.

2. What you can expect from First of America Bank, whether you're looking for outstanding customer service, convenient locations or innovative banking and investment services.



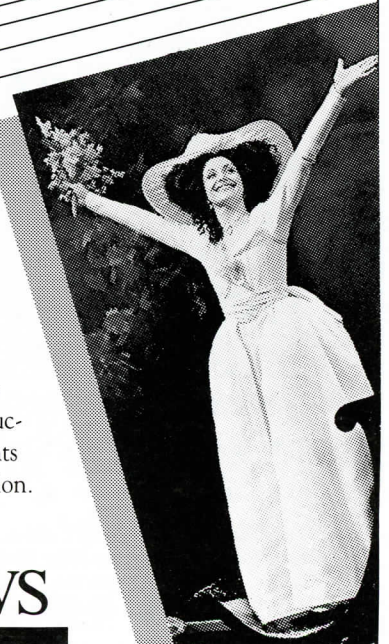
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# Celebrating University Productions

The Ann Arbor News prides itself in an interest in the arts and supports artistic endeavors not only by reporting them, but by participating in them as well.

We at the News would like to congratulate University Productions for their accomplishments in theater and drama production.

THE  
ANN ARBOR NEWS





# Don Giovanni

Sunday, March 31, 1991

## Cast

(in order of appearance)

Leporello  
Donna Anna  
Don Giovanni  
Commendatore  
Don Ottavio  
Donna Elvira  
Zerlina  
Masetto

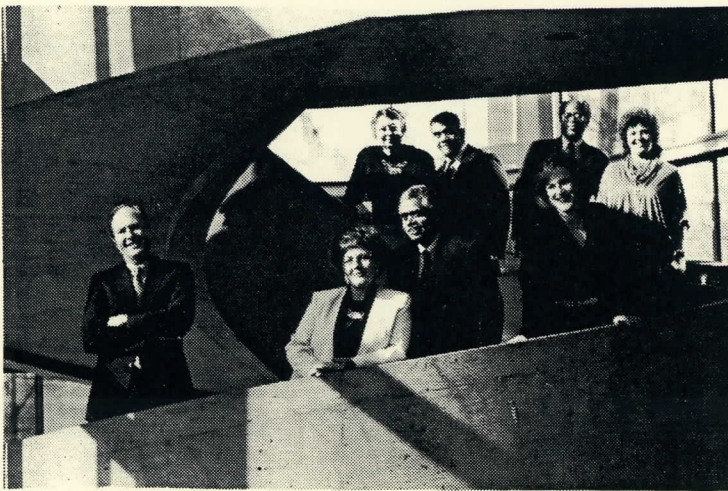
Jean-Ronald LaFond  
Darlene Bennett Johnson  
Scott Jussila  
Kyle Hancock  
Todd Graber  
Sara MacBride  
Christina Clark  
Marcello Rossi

Chorus: Troy Allen, Monty Carter, James Cooper, Christina Hornbach, Lynette Knapp, Andrea Markowicz, Arthur Perry, Virginia Porter, Jean Reed, Leslie Smith, Micheal Smith, Marc Tassin

Accompanists: Steve Gathman, Marie-France Lefebvre

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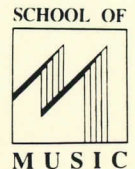
*Where can you hear Der Rosenkavalier,  
Così fan tutte, and Aïda in one evening?*



## *Power party*

Featuring School of Music voice faculty singing selections from your favorite operas

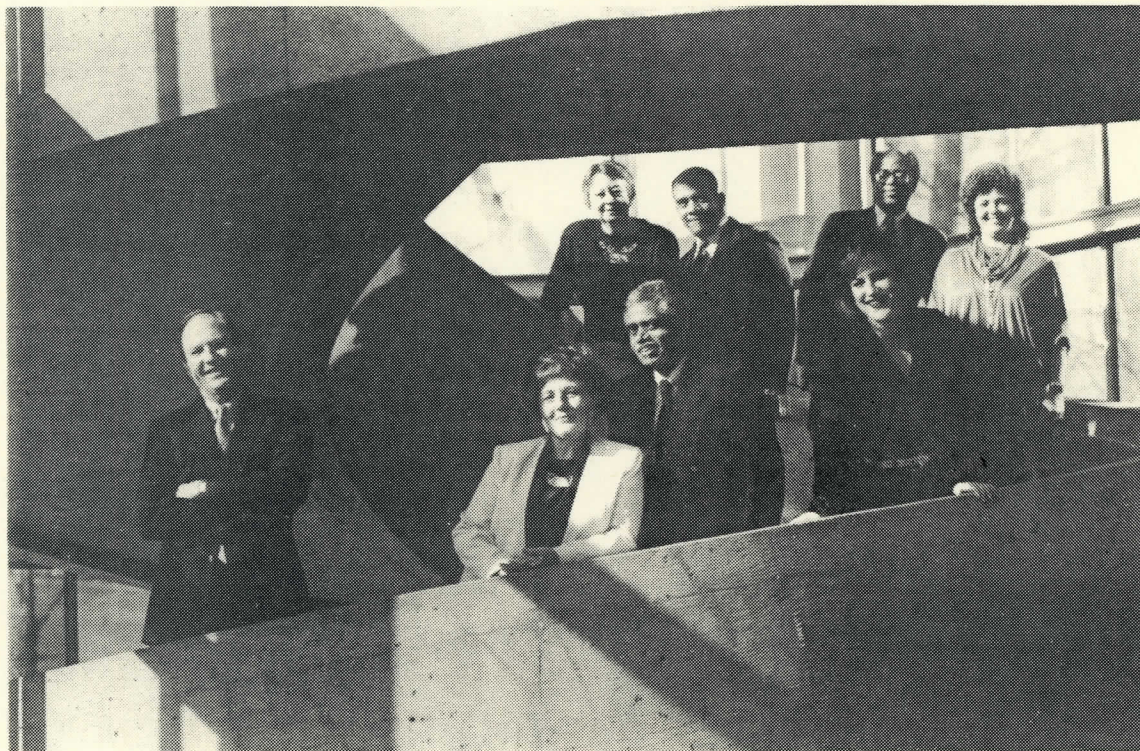
Power Center  
Saturday, Apr. 6 at 8 PM  
Tickets: \$12  
Charge by phone: 764-0450  
Students: \$5 with ID  
at the League Ticket Office



U. Symphony Orchestra, U. Choir  
Conducted by Gustav Meier



# *Where can you hear Der Rosenkavalier, Così fan tutte, and Aïda in one evening?*



## Featuring School of Music voice faculty singing selections from your favorite operas

The School of Music presents a glorious concert of your musical favorites from opera, operetta, and musical theatre. It is a rare opportunity to hear our entire voice faculty, who are also world-class performers, having sung major roles at the Metropolitan Opera, the Royal Opera House (Covent Garden), San Francisco Opera, and Stuttgart Opera, as well as recitals with all the major American symphony orchestras. This special concert is part of a gala evening that benefits the School of Music's Scholarship Endowment Fund. Don't miss this exceptional joining of the School of Music's choirs, soloists and symphony.

### **Power Center**

**Saturday, Apr. 6 at 8 PM**

**Tickets: \$12**

**Charge by phone:**

**764-0450**

**Students: \$5 with ID**

**at the League Ticket Office**

**University Symphony**

**Orchestra**

**University Chamber Choir**

**University Choir**

**Conducted by Gustav Meier**

